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SATURDAY, DECEMBER 22, 1866.

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5d. Stamped.

CRYSTAL PALACE.—TO-DAY (AFTERNOON).—
CONCERT AND PROMENADE.—Miss Louisa Pyne, Miss Elton, Crystal Palace Choir. Conductor, Mr. Maass. Programme includes Macfarren's "Christmas" Cantata (first time), Beethoven's Symphony in D, No. 2. Admission, Half-a-Crown; Guinea Season Ticket free. Reserved Stalls (at Palace, and 6, Exeter Hall), Half-a-Crown.
NOTE.—Messrs. Danson's Transformation Scene will be displayed after the Concert.

STODARE'S THEATRE OF MYSTERY,
EGYPTIAN HALL, PICCADILLY.
"WHO'S HE?"

STODARE (MADAME), Widow of the late Colonel Stodare, will present the SPHINX, MARVEL OF MECCA, and BASKET TRICK, assisted by Mr. FIRBANK BURMAN (Pupil of the late Colonel Stodare), in Colonel Stodare's Royal Entertainment of Magic, at the THEATRE OF MYSTERY, EGYPTIAN HALL, Every Evening at Eight; Wednesday and Saturday Mornings at Three. Admission, 1s. and 2s.; Stalls, 3s. Schools and Children Half-price. Seats may be secured at the Box-office, from Eleven till Six; and at Mitchell's, 33, Old Bond Street.
MR. JAMES WEAVER, Manager.

PAGANINI REDIVIVUS.

CONCERT SPECULATORS and Secretaries of Societies can have PROGRAMMES, OPINIONS OF PRESS, PROFESSIONAL TESTIMONIALS, and MUSICAL REPERTOIRE, *Gratis* and *Post-free*; as also PHOTOGRAPHS OF PAGANINI REDIVIVUS, *in propria persona* (as he appeared at the Ulster Hall Concerts, Belfast, and at the Exhibition Palace, Dublin). In forwarding address, direct thus: "Paganini Redivivus, 2, Northumberland Court, Charing Cross, London"—which will obviate mistakes and avoid delay.—See *Era*, *Orchestra*, *Sporting News*, &c., &c.

SPECIAL NOTICE.

PAGANINI REDIVIVUS begs to announce that his SECOND GRAND IRISH TOUR will commence early in February. Engagements already concluded:—Cork, Limerick, Waterford, and Clonmel (arrangements pending for Belfast and Dublin). Offers for other places in Ireland must please be sent in before the end of Christmas Week at latest.

CARLISLE DURING CHRISTMAS WEEK.

N.B.—PAGANINI REDIVIVUS, through a mistake in dates of a Telegram, finds himself disappointed for the following three days:—Monday, Tuesday, and Wednesday, 31st December, and 1st and 2nd January. Applications for them must be made immediately, in case of requisition.

HERR LOUIS ENGEL begs to announce his return to Town for the Season. Herr ENGEL will give HARMONIUM RECITALS in the Provinces during the months of December and January. Pupils desirous to join his HARMONIUM CLASSES to address Herr ENGEL at his residence in London, 31, Grosvenor Street, Grosvenor Square, W.

HERR REICHARDT and Mr. KUHE will give their VOCAL AND PIANOFORTE RECITALS, introducing Classical and Modern Music, as well as some of their own compositions, at Torquay, Exeter, Teignmouth, Plymouth, Tawton, Bath, Cirencester, Cheltenham, Worcester, Leamington, Northampton, Colchester, Richmond, Southsea, Lynton, Weymouth, Bournemouth, Hastings, Tunbridge Wells, Dover, Canterbury, &c., in January next. For terms, apply to Mr. JOHN BLAGOVIA, Concert Agent, 32, Langham Street, W.

RANDEGGER'S TRIO, "THE MARINERS" ("I NAVIGANT"), will be sung—during their Provincial Tour with Mr. LAND—by MADAME PATEY-WHYTOCK, Mr. W. H. CUMMINGS, and Mr. PATEY.

MISS ROBERTINE HENDERSON will sing at the Philharmonic Society's Concert, at Liverpool, THIS DAY (Saturday), December 22nd.

MISS ELLICE JEWELL will play "PUCK," a Fairy Caprice, composed by W. CHALMERS MASTERS, at Newport, Isle of Wight, Dec. 20th; and at the Russell Institution, Jan. 16th.—LAMBOEN COCK, ADDISON, & CO., 63, New Bond Street.

MISS ANNA HILES will sing at Leeds, 24th December; Hull (Messiah), 26th; Bury (Messiah), 26th; Ossett, 28th; Edinburgh, 29th; Dringhouses, 1st January; Liverpool, 5th, 7th, and 17th; Edinburgh (Judas Macabbeus), 9th and 16th February. All communications to be addressed to, Meadow Lane, Leeds.

NEW SONGS BY G. CAMPANELLA.

	s. d.
ITALIA	3 0
LA CONTADINELLA	3 0
LA ORTOLANELLA	3 0

To be had at CHAMER & Co.'s, 201, Regent Street, London.

MISS BERRY GREENING will sing GUGLIELMO's new and successful Ballad, "MEET ME EARLY," at Westerham, on the 25th inst.

MISS BERRY GREENING will sing the Variations on "CHERRY RIPE" (composed expressly for her), at Islington, Jan. 3rd; Russell Institute, Feb. 20th; and at every concert engagement during the ensuing season.

THE MDLLES. EMILIE and CONSTANCE GEORGI have the honour to announce their return to London. All communications to be addressed to them, 78, Harley Street, W.; or care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 25, Abingdon Villas, Kensington, W.

MADAME FLORENCE LANCIA will appear during the next and following weeks, commencing on Boxing Night, in the Operas: *Il Ballo*, *Faust*, *Martha*, *La Sonnambula*, and *The Crown Diamonds*, &c., at the Theatre-Royal, Huddersfield.

MR. WILFORD MORGAN (Primo Tenore), has returned from Italy, and is now ready to accept engagements for Oratorios and Concerts; will sing in *The Messiah*, at Manchester, on Christmas Day. All communications care of DUNCAN DAVISON & Co., 244, Regent Street, or RANSFORD & SON, 2, Princes Street, Oxford Circus, W.

MR. ALFRED HEMMING will sing (second time) GUGLIELMO's new Ballad, "THE THREE HOMES," composed expressly for him, at the Islington Institution, Jan. 3rd. Mr. Alfred Hemming was unanimously encored at The Chamber Concerts, Hanover Square.

MR. ALFRED HEMMING will sing "ALICE, WHERE ART THOU?" at Signor Zanghi's Evening Concert, Saturday, Dec. 22nd (THIS EVENING).

MR. PATEY will sing "A MESSAGE FROM THE DEEP" (composed expressly for him by EMILY BANISTER) throughout his Provincial Tour with Mr. LAND.

MR. J. ASCHER, Pianist to the Empress of the French, begs to announce that he is in Town for the Season. All communications respecting Lessons, &c., to be addressed to the care of Messrs. SCHOTT & Co., 159, Regent Street.

MR. HOHLER, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JARRETT, Her Majesty's Theatre.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

MASTER MUNDAY will play G. B. ALLEN's popular "GALOP FURIEUX," at the Composer's Concert, Barnsbury Hall, on Wednesday, Jan. 16th.

HERR REICHARDT will sing **GOLDBERG's** admired new song, "THE REPROACH," throughout his Provincial Tour, in January next.

SIGNOR GUSTAVE GARCIA and **MADAME MARTORELLI-GARCIA** beg to announce that, although engaged at Covent Garden Theatre, they are free to accept engagements for Concerts, Oratorios, Operettas, &c. Address—41, George Street, Portman Square, W.

NEW ORGAN MUSIC.—Just Published, Price 4s., "FUGUE," in G, for the Organ, with Pedal Obligato. Composed by **WILLIAM CROWTHER ALWYN**.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.
Sheffield: **H. J. FREEMANTLE**, Musicseller, High Street.

In the Press,
"MEMORY'S GARLAND."
BALLAD.

Sung by **MISS AUGUSTA THOMSON**, at the Royal Princess's Theatre, in "THE MISTRESS OF THE MILL."

The Words by **CHARLES HALL**. The Music by **KING HALL**.

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

Just Published,
"GALOP JOYEUX,"
FOR THE PIANOFORTE.

Dedicated to **MISS ROBERTINE HENDERSON**.

Composed by **PAUL SEMLER**.

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

The above Galop is played every night with distinguished success at the Theatre Royal, Princess's.

N.B.—The Band Parts will shortly be published.

NEW SONG.

Just Published,

"LONGINGS." Words translated from **SCHILLER**. Music composed by **LOVELL PHILLIPS** (son of the late W. Lovell Phillips). Price 3s.

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"Hark! the bells are ringing"	H. Smart 3 0
"The Home of Early Love"	W. V. Wallace 3 0
"The Welcome Home"	R. Andrews, Jun. 3 0
"Fill the goblet"	W. Aspull 3 0
"Rock me to sleep"	J. Benedict 4 0
"When 'mid the festive scenes"	A. Ferrari 2 6
"The Thoughts of Youth"	G. A. Macfarren 2 6
"My early home"	F. Mori 3 0
"Sleep, my beautiful babe," Christmas Pastoral	W. Schulthes 3 0
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"New Year's Eve"	3 0
"The Pilgrim's Progress," Book I.	3 0
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- No. 1. "CAPRICCIETTO" in A flat.
2. "IMPROMPTU" in E flat.
3. "NOCTURNE" in E flat.

Composed by **CHARLES HAUSE**.

Price 4s. each.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

Just Published,
"I WOULD I WERE,"
("Je voudrais être")
FOR VOICE AND PIANO.

Composed by **CHARLES OBERTHÜR**.

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

"I WOULD I WERE" is also published for Voice and Harp Accompaniment, Price 4s.

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ORIGINAL COMPOSITIONS.

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Hunter's Prayer	2 0
Cradle Song	1 6
Larmes et Soupirs	3 0
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SIX SECULAR MELODIES, Each Two Shillings.

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2. Dal Tuo stellato (*Mosé*).
3. Chorus of Huntsmen (*Der Freischütz*).
4. Quand je quittais la Normandie. (*Robert le Diable*).
5. Stringe il periglio (*Huguenots*).
6. Il mio tesoro (*Don Juan*).

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This Collection is preceded by the *concisest and completest* Instructions for playing the Harmonium with effect, given in seventeen paragraphs. These valuable Instructions, given by so experienced a teacher, and the best performer of the day, will be found nearly sufficient for *Self-Instruction*.

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| 1. Lurline. | 4. Oberon. |
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| 3. Don Giovanni. | 6. Africane. |

CHAPPELL AND CO.,
50, NEW BOND STREET.

CRYSTAL PALACE CONCERTS.

(From the "Pall Mall Gazette.")

Concerts in the healthiest signification of the term—concerts of which genuine music is the chief ingredient—are almost as plentiful just now as in the meridian of what is conventionally termed "the season." Then, it is true, we have the two Philharmonic Societies besieging amateurs with the symphonies, overtures, and concertos of the "classical" masters; but now, as a fair set off, there are the Sacred Harmonic Society, the National Choral Society, the Monday Popular Concerts, and the Saturday Concerts at the Crystal Palace. It is about the last mentioned that we have a few words to say at present. To the others we may return shortly.

By the "Crystal Palace Concerts" we intend the concerts held during the autumn, winter, and spring months, week by week, almost uninterruptedly, on Saturday afternoons. These capital entertainments take place in the commodious music room opposite the orchestra, built ostensibly for the triennial "Handel Festival," but used for all those performances on a "grand" scale, which (Handel Festivals excepted) are not "grand" at all, seeing that, if not inaudible, they are audible to little or no purpose. The Saturday Concerts are models of their kind. No German prince, even at a time when a private orchestra, with such a man as Haydn for composer and conductor, was the privilege of an Esterhazy, and Beethoven inscribed quartets to a Lobkowitz, ever had it in his power to charn his guests with music more choice, or performances more refined and perfect. They grew some years since out of a difference with a former director of the Crystal Palace band, which led to that gentleman's secession and to the appointment of Herr Auguste Manns in his place. An improvement in the performances under the new conductor was speedily apparent, and almost as speedily an improvement in the selection of music to be performed. By little and little the Saturday Concerts began to attract the attention of the music-loving public. Then the press noticed them, till at length the directors of the Crystal Palace saw the advisability of making certain changes in the concert-room, formerly an imaginary quadrilateral, with three sides open, and by no means favourable to sound. By slow degrees the structure became what it actually is—a concert-hall enclosed on every side, and able to accommodate a far greater number of persons than any similar building in England, with the single exception of the Free Trade Hall, which has helped Mr. Charles Hallé to make Manchester musical. We of course leave out of the question such buildings as St. George's Hall, Liverpool, and the Agricultural Hall, Islington, in either of which places only one who, like Othello, "to hear music does not greatly care," would think of going to enjoy a concert. The locale brought to this desirable state of completeness, the expediency of adding to the numerical strength of the orchestra, which, under the able and untiring superintendence of Herr Manns, had become more and more efficient, was suggested, and after much consideration adopted. The last important addition to the string instruments was made in the autumn of the present year, and the series of concerts now going on, with greater and greater credit to the establishment, began with such an orchestra as any Kapellmeister would be proud to direct. How Herr Manns makes use of it is notorious. The Crystal Palace Saturday Concerts are now a recognized institution, and are doing as much good for art in their way as the Monday Popular Concerts, in another not less praiseworthy direction, have for eight years been doing for the amateurs of London. To hear a symphony by one of the great masters played at the Crystal Palace on these occasions is one of the rarest musical treats imaginable. In fact, the symphonies, overtures, and concertos, like the quartets, quintets, sonatas, &c., at Mr. Arthur Chappell's concerts in St. James's Hall, are the main attractions at the Crystal Palace, where the vocal music, in the estimation of judges, counts for little more than "padding."

Saturday, as our readers are aware, is the half-crown day at Sydenham; and week after week the concert-room is crowded in every part with audiences for the most part as attentive as they are discriminating, and as enthusiastic to boot. During the performance of a symphony, however long and elaborate, not a sign of impatience is at any moment to be observed. On the contrary, to the vast majority of the assembly an "audition" (as the Americans term it) of one of these works—which, after all, are the highest exemplifications of the musical art—is a thoroughly unadulterated enjoyment. Often, before the symphony begins, some

few people may be remarked stealthily leaving the concert-room; but these, intent upon sandwiches and pale ale, and choosing precisely the holiest moment to indulge their appetite, are persons who, in a picture gallery, with just the same indifference, would turn from one of the sublimest works of one of the greatest masters, to pass on to something wholly trivial and insignificant. During the performance of the symphony they take their refreshment, and then return, to listen to a hackneyed Italian cavatina, or an English ballad, generally of modern (which is equivalent to saying of the most trumpery) manufacture. For such as these the Crystal Palace Saturday Concerts were never intended. Had their tastes been consulted the performances would be now as contemptible as they were at the beginning, and as the Monday Popular Concerts were, when first set on foot, for the gratification of country visitors to London, during the period of the Cattle Show (1858).

Ten concerts have already been given out of the series which is to mark the musical progress of 1866-7. At these concerts have been heard most admirable performances of symphonies by Haydn, Mozart, Beethoven, Mendelssohn, Schumann, and Spohr; of overtures by masters of every school—German, Italian, French, and English; and of concertos for pianoforte, violin, and violoncello, assigned to such players as Mme. Arabella Goddard, Herr Wilhelmj, Signor Piatti, &c. While premising that the magnificent symphonies of the great masters just named have been the crowning achievements of Herr Manns and his orchestra, it cannot be denied that the occasional introduction of works less generally known has created a fairly proportionate degree of interest. Among these must be named the noble concerto in C minor, for pianoforte with orchestral accompaniments (No. 3), by Professor Sterndale Bennett, a composer of whom we have reason to be proud, but who—notwithstanding the remarks in the programme (remarks almost invariably as correct as they are interesting)—never at any time studied under Mendelssohn or Schumann. The pianoforte part in this was played by Mme. Arabella Goddard, who seems to take delight in repeatedly bringing forward the compositions of England's most eminent musician, and who on this as on other occasions found her reward in the hearty and unanimous appreciation of her audience. Then we have had a cleverly written concerto (for violoncello, with orchestral accompaniments)—on a comparatively small scale, it is true, but clever nevertheless—written expressly for the Crystal Palace Concerts by Mr. Arthur S. Sullivan. This was played by Signor Piatti in such a manner, and received with such marked favour, as should incite the young composer to set about a real concerto for the same distinguished "virtuoso." Last, not least, some unknown pieces by Schubert have been produced, the least interesting of which was one of his two overtures in the "Italian style," a work merely serving to shew that, though Schubert could do very many things that Rossini never could have accomplished, he could not write, in the same manner, as compact and neat an overture as that to the opera of *Tancredi*—of which the second overture, "in the Italian style," is at the best a clumsy parody. On the other hand, the two *entr'actes* and the vocal romance from music composed for the forgotten drama of *Rosamunde* are among the most exquisite things that Schubert has left; and the greatest credit is due to those who direct the Crystal Palace Concerts for the pains they have taken to bring them to light. The execution of these beautiful fragments was nothing less than perfect; and it must be agreeable to the many admirers of Schubert's genius to learn that other fragments (including ballet music) from the same drama have, with no little difficulty, been obtained and will be produced on a future occasion.

At the last concert there was a splendid performance of Spohr's greatest symphony, "Die Weihe der Töne;" a still more splendid performance of the grandest and most deeply-thought of all Beethoven's overtures, the one known as "Leonora," and actually the third of the four overtures written for the opera of *Fidelio*; and excellent performances on the pianoforte, by Herr Dannreuther, of pieces less excellent, by Chopin (the "Krakoviak") and Liszt (one of the so-called *Soirées de Vienne*, on waltz themes by Schubert); together with vocal performances by Mlle. Sinico and Mr. Tom Hohler, the most commendable of which was the clever Italian lady's singing of Mendelssohn's Italian scena, "Infelice," composed in 1843 for our Philharmonic Society in London.

At the concert to-day (Saturday), Handel's *Alexander's Feast*, perhaps the finest of his two settings of Dryden's *St. Cecilia Ode*,

is to be repeated, in consequence of its great and well-merited success some two or three Saturdays ago; at the Christmas concert* we are to have Mr. Macfarren's thoroughly English *cantata*, entitled *Christmas*, which, though generally pronounced a masterpiece, on the occasion of its first performance, some years ago, at one of the concerts of the Musical Society of London, has never since been repeated; and at an early concert in February we are promised the new overture, *In Memoriam*, of Mr. Arthur S. Sullivan, which, composed expressly for the recent Norwich Festival, met with so warm and genuine a reception from the amateurs of East Anglia.

SACRED HARMONIC SOCIETY.

To Beethoven's Mass in C and Mendelssohn's *Lobgesang*, Mozart's *Requiem* and Handel's Dettingen "Te Deum"—respectively given on the first and second nights of the season—succeeded *Elijah*, which maintains its hold on the public, and, to judge from its performance on the night of the 14th inst. (Friday), under the direction of Mr. Costa, upon the members of the Sacred Harmonic Society as well. No wonder; it is the grandest and most perfect musical work since Beethoven ceased to write—which was only when Beethoven ceased to live; it is the greatest of the two great oratorios that were not composed by Handel—more deeply thought, more highly-finished, and more original, if not more ingenious and beautiful, than *St. Paul*, its predecessor by ten years. On its production, under Mendelssohn's own direction, at the Birmingham Festival of 1846—among their admirable music meetings the one to which the inhabitants of Birmingham look back with natural pride as the one which, through their means, gave a new masterpiece to the art—the merits of *Elijah* were instantly and unanimously recognized; and in the course of the twenty years that have elapsed its beauties have become familiar to every amateur choral society in the United Kingdom. It has penetrated to the colonies, and scarcely a city could be named of any considerable importance in the American States that has not produced it with success. Germany, the illustrious composer's own country, is gradually becoming aware of its worth, and it is probable that, in the course of time, the oratorio of *Elijah* will exercise more influence than anything else in putting to the rout that transcendent quackery of "Wagnerism" which, had Mendelssohn been allowed to remain a living and active example of what is great and good in art, would never have been tolerated. That *Elijah* should be far less widely known in Germany than *Elijah* in England and America seems strange. It is true, nevertheless—as true as that in Italy and France it is not known at all, the one or two attempts to gain an appreciation for it in Paris, where Mendelssohn's orchestral works are growing more and more popular, having, for excellent reasons, proved abortive. In a knowledge of Handel, indeed, and of the highest order of sacred music, the French are singularly deficient. Even their church music, though they had for years before them such a model as Cherubini, is for the most part as vapid and empty as it is pretentious. Nevertheless, as a taste for high-class instrumental music is spreading far and wide in France—thanks to the Popular Concerts of M. Pasdeloup, which are now doing directly for the Parisians and indirectly for the other large cities what the Société des Concerts, in the Conservatoire, has long been doing for a small circle of more or less cultivated amateurs—there is fair cause for hope that in France the sacred oratorio will, sooner or later, have its day. Nor, seeing what has been going on for some time in two or three Italian cities, and particularly in Florence, is there any reason to predict the contrary of Italy. One thing is certain—music so full of beauties, so melodious and truthfully expressive as that of *Elijah* has only to become familiar to be appreciated and loved. When once it lays hold of the ear it goes straight to the heart, and remains there. It has been so in England; it has been so in America; and it will be so in other countries. But on this topic it is needless to dwell. *Elijah* is twenty years old, and not merely retains its pristine freshness, but is better appreciated, because more thoroughly understood. Attentive listeners may now not only enjoy isolated parts, but judge of it as a whole; and till the mind can grasp the whole of a work of art, it is hardly in a condition to appraise it at its intrinsic value. Twenty years ago, certain critics being of

opinion that *Elijah* was too long, and contained a superabundance of accompanied recitatives, suggested "cuts" in very many places; just as, twenty years before that, it was the fashion with the same sort of critics to propose "cuts" in the symphonies of Beethoven. We doubt at present if a critic could be found so bold as to recommend anything of the kind in either instance. He would be scouted as a Philistine, alike by the worshippers of Beethoven and the worshippers of Mendelssohn. And this serves to show how greatly the real love for music has advanced. More happily situated than Handel, Mendelssohn was not compelled to speculate with his works, to curtail or interpolate for the sake of propitiating the slow understandings of some or the frivolous tastes of others. He lived in better times than the giant who was forced to hack and deface his colossal *Israel*, because—in consequence of what is essentially greatest in *Israel*, its many and wonderful choruses—it could not be made to "draw." Had Mendelssohn written *Israel* he could and would have resisted such temptations. Mendelssohn's *Israel* would have remained as intact as his *Elijah*, and as, thanks in a large measure to the noble example set by Mendelssohn's own art-doings, Handel's *Israel*—which, like the *Messiah* and unlike many of Handel's oratorios, has really not a superfluous bar—is now and is likely to remain.

The last performance of *Elijah* by the Sacred Harmonic Society was also, in so far at least as the choral and instrumental parts of it are concerned, the best we remember in Exeter Hall. Never did Mr. Costa direct with greater solicitude, intelligence, and decision; never was the vast body of choral singers more enthusiastic in the performance of its arduous task. From "Help Lord" and "The deeps afford no water," the agonized cry of the afflicted people, to the unparalleled "Thanks be to God," the hymn of gratitude for their relief, in Part I., from the vigorous "Be not afraid" to the climax, "Then shall your light," in Part II., all was good. It is unnecessary to go into details, but a word for the performance of the orchestral interlude, so impressive in its terrible and abiding gloom, which separates the opening denunciation of *Elijah* from the chorus of the people—and which Mendelssohn, whose oratorio, in conformity with Handel's *Israel*, begins in recitative for a solo voice, has titled overture—is only just. It was magnificent from first to last. The management of the gradual *crescendo*, from the commencement of the fugue to the end, was perfect; and when, after the exciting *ritardando* for the violins, in the *coda*, the first chords of the splendid chorus, "Help, Lord," were heard, the effect was indescribably grand and impressive.

The solo parts were thus divided—principal soprano, Madame Lemmens-Sherrington; second soprano, Miss Robertine Henderson; principal tenor, Mr. T. Hohler; principal contralto, Miss Julia Elton; second contralto, Miss Julia Derby; bass, Mr. Santley. Miss Julia Elton, a very promising young singer, was substitute for Madame Sainton-Dolby; and it is greatly to her credit that, though officiating in the place of a lady who stands alone in her sphere as mistress of the oratorio school of singing, she came forth from the ordeal most honourably. Miss Elton sang the devotional air, "O rest in the Lord," with such true and unaffected expression as to obtain an encore of which, though in oratorios (as elsewhere) encores are generally nuisances, no one could be otherwise than gratified by her (and Mr. Costa's) immediate acceptance. This was the only incident of the kind during the entire performance; and many amateurs long for the time when encores shall be unanimously disregarded. Miss Julia Derby, too, shews improvement, and gave the one air allotted to her—the plaintive admonition of the Jewish woman—"Woe unto them!" remarkably well. Miss Robertine Henderson—who first attracted general notice in one of Mr. Macfarren's charming operettas at the Gallery of Illustration—is, though young, already far advanced in her art. Her voice is good, her style refined, and her manner prepossessingly unobtrusive. Whatever she does she does well; and this was so markedly the case at the performance under notice that it was to be regretted the share allotted to her in the oratorio should have been comparatively insignificant. Mr. T. Hohler—for whom, having, "although suffering from cold, undertaken, at a very short notice, the tenor part," a printed apology was distributed—must not, on this the first occasion of his public attempt as a singer in oratorio, be harshly criticised. That he was indisposed was clearly evident, but most especially in the trying air, "Then shall the righteous shine forth." The style to which Mr. Hohler has hitherto been exclusively accustomed is very

* To-day.—A. S. S.

different from the oratorio style; and we must say that under the circumstances he agreeably surprised us. There was genuine feeling in his delivery of the consolatory admonition of the prophet Obadiah, "If with all your hearts ye truly love me;" and more than one of the recitatives was declaimed with good accent and a distinct articulation of the text; by no means so universal a quality as is desirable. If Mr. Hohler intends to practice in this new sphere, he must study perseveringly. He has the means, and as he would probably be the readiest to acknowledge, *noblesse oblige*. Of Madame Lemmens-Sherrington and Mr. Santley it is enough to say that the lady is continually approaching nearer and nearer the goal as an oratorio singer, and of the gentlemen (who, as usual, took the whole of the music of *Elijah*) that he has long since reached it.

It must not be supposed that because the quartet, "Cast thy burden upon the Lord," and the unaccompanied trio, "Lift thine eyes to the mountains," were not asked for again that they were ill sung. On the contrary, they were extremely well sung—the first by Madame Sherrington, Miss Julia Elton, Messrs. T. Hohler and C. Henry; the last by Madame Sherrington, Misses Julia Derby and Julia Elton. The gain to the lovely chorus, "He watching over Israel"—a sequel to, and, indeed, springing out of the trio, which is in the same key—by not giving the trio twice through—can hardly be over-estimated; and great credit is due to Mr. Costa for having set the custom of proceeding at once with the chorus, in spite of the applause that inevitably awaits the trio—*sui generis* the most "effective," and intrinsically one of the most charming trios in existence. A word of praise is due, moreover, to the double quartet, "For He shall give His Angels charge," which, ingenious and beautiful as it is, is not always sung so correctly as on the present occasion (by Madame Sherrington, Misses Henderson, Derby, and Elton, Messrs. F. Walker, Carter, C. Henry, and Smythson).

Rarely has a performance of *Elijah* been listened to from first to last with more unqualified satisfaction. The many—the great majority, in fact—who remained to the very end were amply rewarded by the splendid execution of the final chorus, "And then shall your light," which worthily terminates one of the greatest of masterpieces, and of which it may justly be said, *finis coronat opus*.

Mr. James Coward, who has been appointed to the post of organist of the Sacred Harmonic Society, in place of the late Mr. Brownsmith, is the gentleman to whom frequenters of the Crystal Palace are indebted for so many spirited performances on the organ which forms a conspicuous feature of the great "Handel Orchestra. In his experienced hands Mendelssohn's organ part was safe enough.

The first Christmas performance of *The Messiah* was to take place yesterday evening.

LEIPZIG.

(From our original correspondent.)

On the evening of the 12th instant, the Direction of the Conservatoire here gave a *soirée musicale par invitation* in honour of the King of Saxony's birth-day. First came a chorus for male voices, "Salvum fac regem," expressly composed for the occasion by Mr. Nathan B. Emanuel, from Birmingham, a pupil of the Conservatoire of Leipzig. Although the somewhat uncertainty of form and the crudity in the modulations of this work show want of experience in the young composer, it is not devoid of invention and fancy, and gives no inconsiderable hopes for the future musical career of your countryman. A quartet by Schumann, for stringed instruments (No. 1, in A minor), played by four pupils, gave evidence of the good school still prevailing at this celebrated old establishment. The same may be said about the execution of a quintet for stringed instruments, composed by Reinecke (the Kapellmeister of the Gewandhaus) which was the *morceau brillant* of the programme. A *concerto-pastorale* for the pianoforte, by Moscheles, and an *adagio and fugue* for violin, were excellently performed by R. Heckmann from Mannheim, and Mr. Dawydow from Petersburg. Another very indifferent, "Salvum fac regem" for male chorus, composed by R. Heckmann, closing the concert, proved that this young gentleman is a better pianist than a composer.

The eighth Gewandhaus Concert was almost entirely devoted to

R. Schumann's compositions, Madame Schumann being the only artist engaged on the occasion. A *Concert-Ouverture* of Tadaßohn, (manuscript) directed by the composer himself, met with a very cold reception on the part of the public. The title *Concert-Ouverture* is in no way in keeping with the form of this very pale composition, which may be better denominated an *Allegro, primo tempo* from a symphony. Not a single new melodic idea, not a single new instrumental effect is to be met with in the entire work. In a word, this composition is a very good exemplar of the modern *rational school*. The concerto for piano and orchestra (No. 2, D minor) of Mendelssohn was beautifully performed by Mdme. Schumann. The two movements from a Symphony of F. Schubert (manuscript), which were played afterwards, are very far from being so great as the Viennese papers would make out, and nothing to be compared with better works of the great composer, as for example, the Symphony in C major. The effect produced upon the audience by these fragments was a *succès d'estime*—that is, a very cold one. A Prelude of T. Kirchner, *Scherzo*, and "Traumswirren" of R. Schumann, were magnificently executed by Mdme. Schumann, who, on being vociferously recalled, played a charming romance in D minor, composed by her husband. The "poliphonically effective" symphony (I quote from an authoritative source, and recommend the expression to Mr. Augustus Manns of the Crystal Palace) of R. Schumann (No. 1, in B flat major), capably performed by the orchestra, brought the concert to an end.

At the next Gewandhaus Concert, I hear they are going to give the celebrated "Ballade," for solos and male chorus, the *Frithjof* of Max Bruch (author of the Opera *Loreley*), with Signor Marchesi as the hero (*Frithjof*). Signor Marchesi—who has been a great favourite here for many years—sang already with great success in the Gewandhaus concert on the 6th instant. A real treat was the fourth *soirée für Kammermusik* in the Gewandhaus on Saturday last, Mdme. Schumann being the pianist, and the Herren Concertmeister David, Röntgen (violin), Hermann (viola), Hegar (violoncello), Guenpert (horn). The ever-charming quartet for stringed instruments in A minor (Op. 29), by Schubert, executed to perfection, was the gem of the evening. Not so charming, but very interesting was the quartet in F major (No. 2), by Schumann. On the other hand a trio for piano, violin, and horn, by S. Brahms, one of the modern composers who try to replace the real inspiration of musical thoughts by eccentricity and extravagance, was positively tiresome. The masterly execution of David, Mdme. Schumann, and Guenpert could not help to transform this mass of heterogeneous sounds into a musical sympathetic unity. The last number of the programme was a *fantaisie* for piano, in three parts (Op. 17) by Schumann, played by Mdme. Schumann. I must confess at once that, although working many years upon the subject, I am not yet so far initiated into the style as to understand what composers mean by taking a poem as a theme, walking up and down the key-board from one end to the other, and going through all the sequences possible in harmony, calling it a *fantaisie*. All I can do is, having given you the title and number of the piece, to send you the motto as printed on the programmes, so that some one among the numerous readers of the *Musical World* may take the *fantaisie* home and try to solve the musical charade.

MOTTO—Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den, der heimlich lauschet,

FR. SCHLEGEL.

SALVATORE SAVERIO BALDASSARE.

Leipzig, Dec. 17.

STAFFORD.—Mr. Edmund Rosenthal's opera company have, during the week, drawn good houses to the theatre. The *Staffordshire Sentinel* writes as follows:—"On Monday *Martha* was produced, Madame Lancia, with her fine voice and accomplished acting, personating the heroine very effectively. Frequent applause rewarded her efforts, as well as those of Mr. Rosenthal, Mr. Parkison, and Miss Alessandri. Wednesday's opera was *Faust*. Additional aid was rendered by the band of the 1st Hanley Rifle Corps, which, in the fourth act, marched on the stage to play the popular martial chorus. The personation of Marguerite, by Madame Lancia, was delightful throughout, and, if compelled to name one super-delightful point, we should mention the garden scene, where Marguerite finds the jewels and proceeds to adorn herself therewith, the sparkling eye, the enraptured tone, and thorough abandon being simply indescribable.

matters are concerned. * * * * *

The most disagreeable part of the business, to which one cannot get accustomed, is the thought: 'How much longer will this speculation last?' The finances are in a fearfully bad state. * * * * *

Of my operas—would you believe it?—not one has been included in the repertory for six months, because—there are no performers, no acting tenor, no buffo, etc.—In fact, I have made the melancholy discovery, that Vienna, nay, Austria generally, is not the place for me as an operatic composer. They cannot *speak* and they cannot *play*. Indeed, musical taste here is—peculiar. Italian music alone predominates. German operas, such, for instance, as those of Spohr, Marschner, etc., are, it is true, sometimes given for decency's sake, but instantly disappear again. Nothing but humming and strumming! In a town where Mozart, Beethoven, Gluck, Haydn, etc., lived and worked! * * * * *

Living in Vienna is very agreeable, but expensive. * * * * *

You here experience wants of which you never before thought; for instance, the pleasure-drives, which are now just beginning, and in which it is impossible to indulge often, because, particularly when one has a large family, they are too expensive. But the neighbourhood is charming, and so you are frequently obliged to turn a deaf ear to economy.—Lina has made the acquaintance of an industrious young man in trade, a commission agent, who will, sooner or later, make her his wife. Of course, she will have to give up her idea of acting, which pleases me vastly, for—I could never see any talent in her. Theodor attends the Polytechnic Institute here, a really magnificent establishment, and, with the help of a private tutor, who gives him lessons every day, is studying for an architect. The little business will cost me yet a great deal. No matter, provided I can only manage to make the money and—it is of any good. I myself, without wishing to boast, am bodily better than in Leipzig. The reason, I suppose, is the healthy climate. * * * * *

I have taken a great liking to Meissinger, and I am sorry that he leaves, that he must leave in the autumn, if he would not turn sour. * * * * *

I have often serious moments, especially when the miserable ruffians in other parts delay sending me the money due (for I do not make much here in Austria). * * * * *

I read lately in the *Theaterchronik*, a notice from a Frankfort paper, speaking well of me. Ah! that gratified me. Here not a soul mentions me. * * * * *

And now farewell, my Philip, and be not angry with me for having kept my health so long. That was good! Your

"ALBERT LORTZING."

[To the Same.]

"Vienna, the 5th December, 1847.

"I have now been more than five quarters in Vienna, but if you were to ask me whether I feel comfortable, I should lie if I said I do. The reason may be partly that I was too long in one place, and partly, that I am too old easily to form new connections—in a word, I feel very isolated. The state of theatrical matters is the most wretched imaginable; an eternal muddle. The management is at open war with the critics; we may put up what we like, we are always badly mauled; to this must be added the possibility that, at the beginning of Spring, our worthy manager will give up the theatre, as his pecuniary resources are totally exhausted. You perceive from this that my existence is not a particularly pleasant one, and the only hope which cheers me up lies in an expected and total revolution in matters theatrical, for things cannot continue *thus*. * * * * *

I live very simply. Since Meissinger has been gone, I have had no intimate acquaintance, and, in the evenings I am not employed, I am generally at home.—My finances have been a great source of anxiety to me here, as the money on which I really have to live (id est: *what I gain by my operas*) comes in so irregularly; and with my salary, I can buy scarcely dinner and breakfast for my numerous family, for living is stupidly dear here. * * * * *

I have had a somewhat facetious correspondence with your manager, Herr G****. You must know he purchased *Undine*, but not from me; from the Cologne manager; he never wrote me a word about it, and pretended to be greatly astonished on my applying for the sum of fifteen louis d'or. He observed that the opera cost a great deal, etc.; and then asked me to be contented with twelve louis d'or. Hereupon, I represented to him the dirtiness of his behaviour, but, *bis dato*—have not received a farthing. A bill that I had was returned with the remark that they would transmit the money in due course. I hear that, at first, the opera was only moderately successful, but afterwards drew good houses, so his behaviour is all the dirtier. The opera was given here for my benefit, drawing an overflowing house and being very successful, but shamefully handled by the critics. * * * * *

In a few days—next Friday, according to letters—my latest opera, *Zum Grossadmiral* * will be given in Leipzig. They are too slow for me at our theatre, because they can never study new things on account of the stars we are continually having. * * * * *

Mendelssohn's death caused universal sympathy here, the more so because he was expected

to conduct his *Elijah* in person. His funeral procession in Leipzig was fine, as you have, doubtless, read, and heard. A great loss for the world of music. * * * * *

You will receive these lines from Mdlle. N. N., the singer, who is going to Mannheim; I have, also, written by her some words of greeting for friend Düringer.

"So, my dear Philip, I have given you a proof that I am alive; do you, also, when convenient, let me hear from you.—A thousand cordial remembrances from all of us. Grandmama unfortunately does not make one. Your

ALBERT LORTZING."

[To the same.]

"Vienna, 23rd December, 1847.

"MY D— PH. I—I hope you have by this time my last letter, which I * * * * *

I made some complaints in it against your management, because they are so dilatory in paying, but hoped that, after the notice I had given them they would ere this have settled the debt; they have not, however, done so; this is a little too strong, as, despite the sums advanced by that good fellow B—C—, I am fearfully hard up. It appears as if all the * * * * *

(called managers) had agreed with each other. Let me beg you, therefore, to go to that one of your three managers in whom you have the most confidence, and tell him frankly how embarrassed I am, and that I think it was rather indelicate first to haggle over the price, and then not send such a trifling sum punctually. Have the kindness

B. has written to say that my opera *Zum Grossadmiral*, was very favourably received in Leipzig. You see how admirable is the state of theatrical matters here, when I have to get my youngest child christened elsewhere. * * * * *

Even though you cannot enable me to obtain my 100 florins, at any rate write and tell me how you and your family are getting on; to hear of you and yours is the ardent wish of your

ALBERT LORTZING."

[To the same.]

"Vienna, 18th September, 1848.

"* * * * *

After M****'s last letter, you will feel that I cannot again offer myself; I may, moreover own to you that I did not fall into a fit of desperation when the matter came to nothing; not, you must understand, that I thought Guhr such a tremendous musician, and a conductor whose loss it would be impossible to supply, but he possessed a certain *energy* which he communicated not only to the band and artists, but to every one behind the curtain—to attain a degree of energy like this is out of my sphere, and I shall never be able to do so; because, too, it will be felt how active Guhr was generally, his immediate successor is not to be envied. I naturally applied for the post, because honour and the duty of self-preservation required it (do not compare me, on account of what I have said, to the fox for whom the grapes were too high), but I confess that I am not anxious for a place where I should be alone; the idea of having rehearsals every morning is terrible, because I should lose too much time as well as any desire to compose (and compose I must at all events).

If I had money, I would get behind a locomotive, or some other attractive power, and try the ground myself, as I have been at liberty ever since the 1st September (all the opera company are discharged). So the German composer, Albert Lortzing, is in a fearful fix. The management owes me more than three entire months and a benefit, which last year brought me in above 500 florins cash. The sale of operas has been wretched, and, to put the finishing touch to my misery, 500 thalers, which I had given notice I should draw at Leipzig, and on which I firmly relied for the 1st August, are not forthcoming, because the lawyer declares that the notice is not valid. In the anxiety of my heart, I begged all my friends, beginning naturally with P., to advance me the sum, offering the most irreproachable security—but not one can do it. I have entered an action against the lawyer, but whether that will be of any use remains to be seen. If it is not, I shall be unable to obtain the money in less than a year. Under any other circumstance, it would be a matter of perfect indifference to me, but cannot be so in the horrible embarrassment in which I now am! Everything I possessed in the way of valuables has been taken to the pawnbroker's otherwise I and my family should have died of hunger!—Pleasant!

"Such, my dear Philip, is my situation in beautiful Vienna! My family are well. My son-in-law is a worthy fellow, the manager of a manufactory, industrious, and steady. * * * * *

Kofika has, also, offered me an engagement in Bremen. I, however, frankly declined.—As prompter he often helped me out of a mess, but whether he would be able to do the same as manager, in Bremen, supposing I should require it—is something I doubt. I am now busy finishing a new opera—again of a serious character; I am already delighted at the idea of hearing your would-be learned musicians exclaim: 'Would to Heaven the fellow would keep to his comic music!'—I am sorry I cannot oblige these gentlemen—who produce nothing them-

* Founded on the French piece, *La Chasse du Jeune Henri*.

selves, though they carp at everything—they must manage to digest my latest opera as well as they can.* It will, however, be immediately followed by another comic opera, of which the first act, by the way, is already completed, and then we will see what we will do next.† H. in Leipzig, has congratulated me on my Frankfort engagement. It is a strange thing, but La Roche, also, who came from Hamburg a month ago, told me that there, too, I was mentioned immediately after Guhr's death, as his successor. A fortnight since, moreover, old Anschütz congratulated me on the same subject. All the people here are kinder towards me than any of your blackguardly lot elsewhere.—I am curious to see how matters will turn out for me.—At the end of this month, I shall have to move, and—pay! Oh! And, now, dear Philip: conclusion! A thousand remembrances. Yours, ALBERT LORTZING."

Thus his sojourn in Vienna was in every respect most unsatisfactory to Lortzing: neither materially or artistically could he feel comfortable there long. Whether or no it be true that the musical taste of the Viennese had been depraved by Italian opera, or that the especial state of affairs at the Theater an der Wien was a depressing one, there occurred, in addition to everything else, the Vienna revolution of 1848, and momentarily smothered all interest in art of any kind, for, when rude and material political interests, when the passions are so harshly developed as is the case in a revolution, the gentler and nobler feeling for art is so thrust into the background that it seems as though all the Muses had quitted the earth and taken refuge in their everlasting home.

(To be continued.)

* This opera has never, to my knowledge, been performed anywhere. It was called *Regina*, and the book paid homage to the political tendency of the day, as I gathered from certain hints thrown out by Lortzing. The opera is among his unpublished papers.

† How does his industry alone continually animate him, and excite fresh hopes in his breast, even in the most desperate circumstances!

HANDEL'S ORATORIO, *The Messiah*, will be given on Christmas Eve, at Exeter Hall, by the National Choral Society under the direction of Mr. G. W. Martin. This will be the only occasion upon which Mr. Santley will appear in the *Messiah* this Christmas at Exeter Hall. Miss Louisa Pyne, and other eminent artists, are also engaged. Band and chorus nearly 700.

SIGNOR RANDEGGER has left town to pass the Christmas holidays in Venice.

SIG. BOTTESINI.—With reference to a report, very generally credited in musical circles, to the effect that Signor Bottesini had been engaged as musical conductor at the Royal Italian Opera, we are enabled to state that it is wholly without foundation. That Signor Bottesini has entered into an engagement with Mr. Gye is true, but the duties this engagement entails have no connection in any way whatever with those which have devolved upon Mr. Costa since the first establishment of the Royal Italian Opera, in 1847.

M. LEONARD, having resigned his post as Professor-in-Chief of the violin at the Brussels Conservatoire, has taken up his residence in Paris, with Mad. Léonard (a niece of Madame Viardot Garcia). M. Léonard succeeded M. De Beriot (his master) in the post, which has been offered by M. Fétis, Principal of the Conservatoire, to M. Vieuxtemps, who, however, has declined the honour. (See *Letters to well-known Characters*.)

THE LATE M. SERVAIS.—M. Servais was buried on Thursday week at Hal (Belgium), his native town. All the shops were closed. All the professors of the Brussels Conservatoire were present. Discourses were pronounced over the grave by the Burgomaster of Hal, by M. Fétis, Director of the Brussels Conservatoire, by M. Possoz, in the name of the Musical Societies of Belgium, and by others. The Funeral Service was celebrated with vocal and instrumental music.

MUSICAL AUTOGRAPHS.—The "appeal" about to be presented to Government, petitioning for a new School of Music, in place of the proposed resuscitation of the present Royal Academy of Music, has been signed by upwards of five hundred professional musicians, including almost every professor and artist of celebrity in the kingdom, except those interested directly or indirectly in the old institution, and forms a most interesting collection of autographs. The appeal is drawn up on a roll of prepared canvass, and measures, with the signatures, nearly fifteen feet in length.

NEW PHILHARMONIC SOCIETY.

The sixth and last *soirée*, given on Tuesday evening last, was honoured by a full attendance of the members. The director for the evening was Mr. Frederick Lablache; the conductor, Herr Wilhelm Ganz. Among the most interesting performances was Schumann's Trio in D, for pianoforte, violin, and violoncello, played in a very admirable manner by Herr Hensler (pianoforte), Mr. H. Holmes (violin), and M. Pague (violoncello). Herr Hensler made a decided impression by the brilliancy of his execution and his classic feeling combined. There were two first appearances—Madame de Castro and Miss Dové Dolby. The former lady sang the grand aria "Addio" from the *Africaine*; the latter the *rondo finale* from *Cenerentola*. Both were successful, but we would counsel Miss Dové Dolby not to torture Rossini so mercilessly in future. The chief interest of the concert undoubtedly centred in a quintet for stringed instruments, composed by Mr. H. Holmes, which was executed by Messrs. H. Holmes, Amor, Burnett, Hann, and Pague. The quartet is a fine work, beautifully written for the instruments, replete with imaginative ideas, and worked out with the skill of a practised musician. It was listened to with great attention, and the composer called for at the conclusion and loudly applauded. Mr. Holmes will carve out for himself a distinguished position in his profession. As a player he may certainly take a front rank among the most eminent violinists of the day.

An amateur pianist, Miss Bennett, pleased extremely by her brilliant and neat execution in one of Mendelssohn's *Lieder ohne Worte* and Chopin's *Fantaisie Impromptu* in C sharp. It is seldom, indeed, an amateur has so distinguished herself.

Mr. Wallworth introduced a very effective *Chanson*, "Oui, des Choristes," from Adolph Adams' *Postillon*, and was very liberally applauded.

A TREAT FOR THE HOLIDAYS.—The Wee Craft, that extraordinary little ship with its crew, still remain on exhibition at Sydenham, and continues to be one of the principal attractions at the Crystal Palace.

NORWICH.—His Royal Highness the Duke of Edinburgh has paid a visit to the Cathedral. Dr. Buck presided at the organ, and previous to His Royal Highness's departure played the National Anthem, to the evident delight of the royal visitor.

MISS KATHLEEN RYAN.—Among our rising native pianists of "mark and likelihood," Miss Kathleen Ryan, though, perhaps, the youngest of them all, occupies a conspicuous place. With a brilliant sympathetic touch she combines great animation, and evidently loves her art. Rare capability was exhibited by her when she first appeared in public, at Collards' Rooms, some months back; and this, subsequently developed by a long series of performances at M. Jullien's Margate Concerts, where Miss Kathleen Ryan met with most encouraging success, was displayed more advantageously and convincingly than ever on a recent occasion, when she played at the "Authors' Volunteer Artillery Concert," given in Willis's Rooms, in aid of the band fund. We shall watch Miss Kathleen Ryan's progressive career with interest, for, with her youth and ability, she ought to achieve a very high position.—*Weekly Chronicle*, Dec. 1.

PALL MALL GAZETTE.—It is reported that Mr. Jonah Staunton is engaged henceforth as musical critic of the *Pall Mall Gazette*. Without knowing exactly why (not knowing Mr. Jonah Staunton personally) we are not sorry, if not glad.—*Manchester Paper*.

ROME.—From a Correspondent.—The season has just closed with the *Africaine*, [after an almost unprecedented success—unprecedented indeed, when it is remembered that the music is the very antipodes of Italian music, and that the Romans are the most national of Italian musicians. Then the success of Meyerbeer's opera is the more to be prized. Some share of the success was undoubtedly due to the *protagonista* Madame Vera Lorini, who sang the music of Selica with immense effect, and acted the part admirably, and with great dramatic force. The management had certainly done its best for the work. The scenery and dresses were gorgeous and magnificent; the *mise-en-scène* wonderfully striking; the ballet resplendent and perfectly got up; and the band and chorus irreproachable. No wonder the *Africaine* had a great success and an unusual run. Great credit is due to the *maestro* Terjiani, who directed all the performances of the opera.]

Letters to Well-known Characters.

A. M. HENRI VIEUXTEMPS.

CHER VIRTUEUSE.—M Léonard ayant donné définitivement sa démission de professeur au Conservatoire de Bruxelles, après en avoir parlé longtemps, je viens vous offrir la place vacante par sa retraite. Je serais heureux de compter un artiste tel que vous dans cette belle école, et la Belgique pourrait continuer d'être fière de son école de violon que vous avez illustrée.—Devenir chef de cette école ne sera pas, pour vous, renoncer à votre carrière militante d'artiste, car jamais les congés n'ont été refusés aux artistes célèbres, qui font partie du Conservatoire de Bruxelles, chaque fois que l'occasion s'est présentée d'utiliser leur talent, soit dans le pays, soit à l'étranger. Si vous acceptez l'offre que j'ai l'honneur de vous faire, vous me trouverez toujours disposé à seconder vos projets en pareille occurrence. Je vous serais infiniment obligé si vous vouliez bien me faire connaître votre résolution dans le plus bref délai possible, afin que les élèves de la classe supérieure de violon ne soient pas privés trop longtemps d'un guide. Veuillez agréer l'assurance de mes sentiments les plus dévoués.

FETIS,

Bruxelles, 16 Novembre, 1866. (Le directeur du Conservatoire.)

A MONS FETIS.

MONSIEUR LE DIRECTEUR.—Votre aimable lettre du 16 courant vient de me rejoindre ici, et je m'empresse de vous remercier de l'honneur que vous me faites en voulant me confier la classe de violon, vacante au Conservatoire de Bruxelles, à la suite de la démission de M. Léonard. Malheureusement les mêmes raisons, qui m'avaient déjà empêché d'accepter votre offre honorable, lors de la retraite de mon cher maître de Beriot, subsistent encore. J'ai de nombreux engagements à remplir, et quelque libérales que soient vos propositions eu égard aux congés, ma conscience de professeur m'empêcherait d'en profiter, "ayant charge d'âmes"—de violon. Veuillez donc, mon vénéré maître, ne pas m'en vouloir si je ne réponds pas à votre appel encore cette fois-ci, et recevez, avec l'expression de tous mes regrets, celle de ma plus parfaite considération, avec laquelle je reste, monsieur le directeur, votre dévoué.

Bordeaux, 24 Novembre, 1866.

H. VIEUXTEMPS.

TO EDMOND FLANEUR YATES, Esq.

DEAR FLANEUR.—Mr. Ch. Halle's eighth concert is remarkable for the excellent performance of Haydn's Symphony in B flat, one of the Saloman set. The genial beauties of this work are exhilarating beyond measure. The grand old master's music shines on the musical horizon like the dawn of a midsummer morn; the Introduzione-Largo, links the heart-strings to its pure devotional language while, the Allegro Vivace makes the blood to dance in our veins; the Adagio is one of those lovely inspirations that gives delight to our souls; the Minuet with its quaint rhythm awakens our pleasure to some festal-regala where, the happy peasants give vent to their joys and trip it merrily over the green sward; the Finale-Presto exhibits Haydn in one of his most happy moods rollicking joy upon joy until the heart becomes fairly saturated with the exuberant gladness of his harmonical strains. In the respective movements of this Symphony there is a grand simplicity of ideas webbed together by Haydn's masterly art of contrivance; the pith of this marvellous work could be reduced to a few bars of music, yet, with these few bars of music Haydn produced a grand musical picture that forms a link in the huge chain, consisting of a multiplicity of works which his pen created for the pleasures of his fellow-men. Mr. Carrodus played the first movement from the Violin Concerto in D, Beethoven, with the skill of an artist and, after his great performance he received rounds of enthusiastic applause both from the Orchestra and the Audience. Mr. Halle played for the first time at these concerts Beethoven's Sonata—Pianoforte—in A, op. 2, No. 2, dedicated to Haydn. Mr. Halle was in fine play and exhibited his rare talents to the honour of Beethoven. The Band played the following Overtures "La Vestale" Spontini, "Jessonda" Spohr, and "L'Eclair" Halévy. With the exception of Spohr's fine dramatic prelude this selection of overtures was as works of art below the standard of preceding programmes—the one by Spontini is a combination of musical-noise, or, to use another phrase, it is a harmonical body devoid of melodious soul. "L'Eclair" contains some fine writing in the soft movements but, the fortissimo divisions I cannot pronounce admirable, there seems to me

to be a rip and tare effort to gain effect which when produced sounds thin and squeaky.

Madame Sinico was particularly happy in her choice selection of songs, the versatile talents of this lady are indeed great, she sang the following airs with all the poetic fervour with which their immortal authors clothed them "Deh vieni non tardar" (Figaro) Mozart, "La Nonna mia" (Freyschütz) Weber "Voi che sapete" (Figaro) Mozart and "Qui la voce" (Puritani) Bellini. Madame Sinico's conceptions and her interpretation of a composers ideas entitle her to rank with the highest vocalists of the present day; whenever, this lady appears at Ch. Halles concerts she creates a charm which is irresistible. Mr. Halle directed his inimitable Band at present in the provinces con amore.—Truly yours,

THOMAS BOOTH BIRCH.

Stockport, Dec. 18, 1866.

P.S. I am longing for your continuation of the interesting life of Robert Schuman. I am anxious to learn more about this excellent man. I hope you will continue giving these Biographical histories of great musicians. I prize them dearly for, they feed the minds of those who appreciate the beautiful with good things.—T. B. BIRCH.

TO HENRY F. CHORLEY, Esq.

W reathe a crown of laurels for his brow;
I n poetic verse his fame proclaim,
L et Englishmen cheer him now,
L aud and praise his immortal name.
I n lofty strains—ye Philharmonic Bands—
A rise! place a girdle through the land,
M agically graft it to his musical wand.

S weetly then his music will flow—
T hemes that bear a heavenly charm,
E ternal harmonies in rapture go.
R evolving melodies that warm
N oble attributes within our hearts,
D ear emotions that please the soul,
A rousing joys whose lustre imparts
L ashing comforts; which, the mind console,
E stablishing holy felicity in our hearts.

B almy sounds, tender airs,
E mbellished with inspired taste,
N oble fancies, beautiful, rare,
N ew delights that flickering haste—
E dens melodies greet our ears—
T hanks! thanks to genius so dear,
T is bliss when his spirit is near.

Dec. 18, 1866.

THOMAS BOOTH BIRCH.

[Mr. Booth Birch leaves it to the ingenuity of his readers to solve the foregoing acrostician lucubration.—A. S. S.]

TO ADOLPH FERRARI, Esq.

SIR.—An old and learned friend of mine, Herr Benfey, has produced a work at Leipzig entitled, "Pantchatantra," "Indian fables and legends." I find one entitled, "The ass as a singer," from which I cull the following sentences as explanatory of the Indian system of music:—Listen to the classification of song! seven tones and three octaves, and twenty-one intervals, and forty-nine different kinds of time; quantities and tempi three. There are three kinds of pauses, six modes (manners or methods) of singing, nine tunes (Stimmungen), six-and-twenty ways of expression, and forty other various conditions. This system of singing, containing 186 figures, embraces well and faultlessly executed, all the different parts of song.—Yours faithfully,

The Hedges, Dec. 15.

BASHI BAZOOK.

TO HORACE MAYHEW Esq

DEAR HORACE When fortune brings unsought-for joys she steals upon us by surprise there's nothing can resist her will a glass of briak Falernian bring (I'm of the same opinion still if I consent against my will) considering his latest address to the Emperor of Russia and the bosh about his son Shirley Brooks no doubt by this time thinks that Schamyl should be called Shamwell Schamyl yours always dear Horace

BAYLIS BOIL

TO YORKSHIRE POST, Esq.

DEAR POST.—An unusual amount of patronage and support has been obtained for Mr. Halle's concerts at Leeds. The public has listened with willing ear and responded with practical aid. What more can be desired? Probably nothing on the part of Mr. Halle and the Choral

Union. But something more is wanted by the subscribers and the public, and this I propose now briefly to point out.

1. That the committee should at once rescind their absurd rule to close the doors during the performances of any piece. This regulation is fraught with annoyance and inconvenience to many subscribers who, unable "to be in their places precisely at half-past seven," object to be kept out in the cold drafty corridors, waiting the pleasure of the committee to "open the doors." By all means prevent persons from walking to their seats during the performance of any soft piece of music, but there can be no reasonable objection to the subscribers being permitted to stand *inside* the doors until the piece is ended.

2. The committee ought at once to abolish such trash as they now sell, price 6d., with the books of words ycleped "analytical notices." With the exception of the criticisms cribbed from other sources, and which ought to be acknowledged, these remarks upon the works of the great composers are not only ignorant but mischievous and bewildering. What has poor Mozart done that he should be puffed in such terms as these? "The whole symphony is a masterpiece—perhaps in the repertory of the orchestra, the masterpiece of masterpieces—which, as long as music finds a voice, and ears have understanding, will be regarded," &c., &c. What sin did Mendelssohn commit that his "Scotch Symphony" should, in a particular part, be described, in such balderdash as this?—"The rising of an extreme seventh, from the A in the diminished seventh on F sharp to the G sharp in the chord of the seventh on E, is one of the most touching points in our remembrance!" and again, "The A minor Symphony has been popularly styled the Scotch Symphony, since it was in the Highlands of Scotland that Mendelssohn was inspired with the ideas of which it was composed; as he was equally with those which subsequently took the shape of the magnificent 'Fogal's Cave' &c." The gentlemen of the committee must really look to this.

3. As a subscriber, I ask the committee of the "Choral" Union if they do not intend to produce some great choral work, and to vary that type in concert which is now being continuously given? Is *The Messiah* to constitute the only oratorio to be performed year after year in the metropolis of the West Riding—famed for its choristers and its love of "choral" music? We read that at Mr. Hallé's concerts, in Manchester, he has already, this season, given Haydn's *Seasons*, Mendelssohn's "Hymn of Praise," Handel's "Coronation Anthem," M. Gounod's "O salutaris Hostia," Beethoven's "Hallelujah," and other choral works of great beauty and power. Why should they not be performed in Leeds?—I am, dear Post,

THEODORE WATER.

Leeds, Nov. 27.

[Mr. Theodore Water is doubtless a critic of some water; but there is no "balderdash" whatever in any of the passages he has cited, even in that about "the rising of an extreme," &c., which, though technically technical, is technically correct.—A. S. S.]

TO JONATHAN BLAKE, Esq.

SIR,—I have before me a photograph taken from a panel put up in Hosternitz, near Dresden, in *memoria* Weber. The original, a circular table, with name, stars and lyre, is cast in brass, with gilding for relief. It was designed by Mr. R. Jahn, of Berlin, engineer, who has expressed a desire through Mr. Henry H. Vale, architect, of Liverpool, to see a similar tablet placed on the house in London where Weber resided, and where he composed *Oberon*, his masterpiece. The house is No. 103, Great Portland Street. Mr. Jahn would be glad to bring the matter to the notice of the admirers of Weber in Germany, and if friends in England expressed a desire to co-operate he would be glad to give all particulars as to cost, &c., of the table.—Yours respectfully,


Holborn Bars.

LIVERPOOL SIDEHEAD.

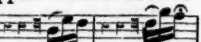
TO DISHLEY PETERS, Esq.

MY DEAR PETERS,—I take it for granted you saw the article in the *World* of Saturday last on the Crystal Palace Concerts. A charming article truly, full of genial enthusiasm and kind appreciation, no less than of critical acumen and (not to be prolix) written with incomparable *verve* and force. But it contains one or two remarks which force me—a poor rustic, without the entrée to The King and Beard—to my accustomed oracle, an oracle quite equal to the *World* critic, great and good though he be. I mean, not to be obscure, your excellent self, most estimable Peters. Our critic disagrees with the author of the Crystal Palace programmes about the *Leonora* overtures, though "he handles him tenderly as if he loved him." He says that the great No. 3 cannot be said to have been a "compression" of No. 2. I confess that my own judgment would have gone with the anonymous programmer, but this challenge makes me waver; and yet, on comparing the scores of these two immortals—sister and brother, if not father and daughter—I am fairly puzzled; for if "compression" means the act or result of compressing, then it is

certainly found there. Take the introductory *adagio*, the material of which is precisely the same in both works; in No. 2 this movement is 56 bars long, but in No. 3 it is cut down to 36—20 bars saved or nearly one-third. Then to go on to the *allegro*—the first portion of it up to the trumpet solo. This, in No. 2, consists of 335 bars, but in No. 3 of 235, and that notwithstanding the introduction of more than 50 bars of entirely new

from the matter the working of the subject  *adagio*.

The knife has been again applied further on, where in No. 2 Florestan's air recurs *adagio*; this disappears in No. 3 and thus a further excision of 5 bars is effected. The *World* critic is quite correct in saying that No. 3 is longer than No. 2. It is in all about 100 bars longer: but this appears to me to be the effect of the introduction of new matter—the melody (from the accompaniment to the great quartet, No. 14 in the opera) between and after the trumpet solos; the subject already noticed; in the first portion and others. Of course there are developments also, among which the famous *trait des violons* is prominent. One of the most marvellous of these occurs at bars 445–462 of the *allegro* of No. 3; (pages 65 and 66 of the 8vo score); which appear to me to be all developed out of two bars (375, 376) of No. 2,



a phrase by the way, which though it originally formed part of the cadence of the air in the *adagio*, Beethoven "chastened" in that place, into its present more beautiful form.

However, I am going beyond my province. I am no musician, only an admirer and lover of music in others; and if you, my dear Peters, will set us right on this point I shall believe in you—if possible—even more than I do now. While you are about it, say a word about the No. 1—"Characteristisches Overture in C" as Beethoven himself entitled it (see Thayer). Of that lovely work, which I submit *en passant* is far too much neglected by the concert-givers, the critic of the *World* remarks that it is no more a "programme-overture" than No. 4. His criticism on No. 4 is quite correct, it has no more to do with *Fidelio* than it might have with the *Nozze di Figaro*. But why class it with No. 1, which contains in the midst of its *allegro* an *adagio* of 24 bars on Florestan's Air, the same theme which forms the introduction to Nos. 2 and 3? Surely that is at least an approach to the conditions of a "programme-overture."

This letter is in itself an *adagio*, and would more appropriately have reached you a week earlier, but news travels tardily to these remote longinquiries, in which your poor friend and slave is for the present condemned to abide. Wishing you a happy Christmas, and again entreating you at your convenience to discuss the interesting subject I have ventured to stir,—I am, my dear Peters, your devoted,

FLAMBOROUGH HEAD, BART.

The Fens, Lincolnshire, Dec. 16.

[Who shall decide when doctors disagree? Mr Peters would doubtless coincide with Sir Flamborough in a measure, and so in a measure would ABRAHAM S. SILENT.]

TO FREDERICK GUEST TOM LINS, Esq.

SIR,—When so many clubs are being formed, why not form a "Tom Club?" The Toms of England are becoming alarmingly numerous. We have Tom Taylor, Tom Hohler, Tom Hood, Tom Robertson, and other Toms, besides Tom Cats and Tom Fools. Form a Tom Club, and believe me yours always,

Tom-b-stone Buildings.

TOM A HAWK.

[The above must have been written under the influence of Old Tom. Mr. Hawk should read the "Age of Reason," by Tom Paine, and take Tom-ata sauce with his kidneys.—A. S. S.]

GLASGOW.—The Abstiners Union concert in the City Hall last Saturday, was well attended notwithstanding the bad weather. The Brouil Family were engaged for the occasion, assisted by Miss Bellingham, Miss Maria King, Miss Kirk, Mr. Duncan Smyth, and Mr. Lindsay. Mr. Emile Berger, as usual, presided at the pianoforte and accompanied the vocal music with his accustomed ability. There was no organ performance owing to some malicious fellow having secretly broken and disarranged a number of the pipes. We hope the offender will be discovered and punished as he deserves.

COLOGNE.

(From our original correspondent.)

Of an uncommon interest was our Gürzenich concert; the great oratorio, in three parts, of F. Hiller, *Saul*, being produced for the first time here. It was first given in 1857, at the musical festival in Düsseldorf, and later in Vienna, Wiesbaden, and Basle. F. Hiller, following the progress of the musical art with its new instrumental resources, had already taken, in his first oratorio, *Die Zerstörung von Jerusalem*, the same path traced by Mendelssohn, especially in his *Paulus*, attempting to conciliate the pure religious feeling with the dramatical forms and worldly expression required by our present musical taste. In *Saul* he has made a great step forward, so that this very beautiful work is more to be called a "Biblical Drama" than an oratorio. It is a very arduous task to write an analytical account on a work of great dimensions like this of Hiller's, after a single audition and only upon the general impression as a whole can be related. This impression on the occasion was grandious. Many numbers, however, having been generally appreciated as exceptional, can be already pointed out as the *morceaux brillants* of the work in question. To this category belong (in the first part) the recitative and aria (David), "O, holde Jungfrau," for tenor; the soprano solo (Michal); and female chorus, "Weckt ihn nicht"; the recitative and solo for bass (Samuel), "König Israels"; and a charming little duet for soprano and tenor (Michal and Jonathan) "Vater Gottes, Zorneswölke." In the second part was remarkable the solo for soprano (Michal), "O du den meine Seele liebet"; and sublime was the recitative and air for baritone (Saul), "Laßt von Verfolgung ab." The "Trauermarsch" in the third part is a real musical gem. The libretto, from the celebrated pen of Moriz Hartmann, is as capital for the form as elevated for the style. The execution under the leadership of the great composer was perfect, and the splendid choruses of the *Saul* were capitally rendered, for precision of intonation and rhythmus. The soli were entrusted to the Herren Hill, from Frankfort, baritone; Schild, from Liepsic, tenor; Krolp from the opera-house here, bass; and the Fräulein Ehmans, soprano, and Kneip, alto—both pupils of the Conservatoire of Cologne. A separately printed advertisement was distributed with the programmes, stating that Fräulein Bodinus (also a pupil of the Conservatoire) having been taken suddenly ill, Fräulein Ehmans had kindly consented to learn the first soprano part of Michal at a very short notice and sing it. These are real remarkable results which the singing class of Madame Marchesi has delivered in a single year's working. All the solo singers did their best, singing *con amore*, and were more or less all very successful, and all the numbers pointed out already as remarkable were immensely applauded. At the end of the performance the applause was general, and the public having recalled F. Hiller, the great man appeared sensibly affected among a general, hearty, prolonged cheer, and a flourish of the orchestra. It was a great triumph for Hiller—a triumph for the musical art; a very touching, grandious moment.

Dec. 13th.

SALVATORE SAVERIO BALDASSARE.

PIMLICO ROOMS, ECCESTONE SQUARE.—Mr. Weber resident Organist of the German Chapel Royal, St. James's Palace, gave his third concert on Wednesday evening, at the above rooms, which was well attended. Mr. Weber provided a programme both pleasing and classical. The Concert commenced with a quartet of Mozart's, well performed by Miss Weber, E. von Glehn, F. Weber, and we presume an amateur violoncelloist, J. L. Miss Weber is a pianist of much ability; she played a sonata of Beethoven's, with violoncello obligato, and Weber's Rondo Brilliant "La Gaité." Mr. Weber played a composition of his own, and one of Mendelssohn's "Songs without words" receiving loud applause. Mr. Weber was assisted in the vocal department by Madame Weber, who gave F. Weber's song with violoncello obligato, "Viel glück zur reise, Schavalber," and Kucken's "Gut' Nacht," and with Mr. T. G. Smith, a gifted baritone, the same composer's duet, "Halt an mein munter Rösslein." The gifted baritone gave with decided effect Spohr's *lied* from *Jessonda*, "Der Krieglust," and the grand air, "Sorgète" from *L'Assedio di Corinto*. Two movements from a stringed quartet by Mr. Weber concluded the first part of the concert. We defer giving an opinion of the work until we have the pleasure of hearing it performed complete. The whole concluded with a duet by De Beriot and Osborne, well and brilliantly played by Messrs. C. R. Schultz and F. Weber.

BASI BAZOOK.

NICE.—(From a Correspondent.)—The musical season was opened last week by the Italian Opera Company at the Imperial Theatre. The opera produced was *Roberto il Diavolo*. The whole performance, from beginning to end, was a decided *fiasco*; never was music more maltreated than on this occasion; it was, in fact, a horrid parody of Meyerbeer's splendid music. The less said about the singers the better. Considering the great number of wealthy foreigners residing here who are familiar with the very highest talents, and considering that the people generally are very fond of music, Nice ought to have a good company and it would pay well.—Herr Besituskus, from Moscow, is giving here a series of quartet performances, which are well attended.—A young lady with expressive eyes, a pupil of Allard, played at a grand *soirée* poor Ernst's *Elegie* and created quite a sensation, besides being a first-rate violin player, she is also a good pianist and an excellent musician; she would be heard with pleasure in London.—Mr. Goldberg, who has been at Cannes, is now here, the climate of Nice having been considered more favourable for his wife's health.—La Baronne Vizier (Mlle. Cruvelli) has arrived in her Oriental Villa. The great concert of the musical season will be Carlotta Patti's Concert, advertised for the 22nd of this month. That charming and wonderful singer is sure to have here an immense success. Vieuxtemps, Batta, Ketterer, and Jules Lefort are the other artists, and no wonder that all the tickets are already taken.

PAGANINI REDIVIVUS IN SHROPSHIRE.—Monday night will be remembered in Oswestry for years to come by those who were fortunate enough to be present at the *séance* given by this most wonderful of all wonderful violinists. We know not where to find expressions adequate to convey the effect created upon the hearers. Never before have we been so struck with the awful contrast of sound and silence. The most deathlike stillness pervaded the assembly as each note came streaming from the bow, as though some mystic charmer were gently forcing with conscious skill the first plaintive words from some poor dumb creature. We are speaking the language of sober truth when we say that this great artist fulfils the most exaggerated expectations, and leaves the poor critic in a state of anxiety for terms correct enough to express the feeling of pleasure and wonder he awakens. We must perforce conclude that something very different to other players exists with this one. One of his great secrets is the power of his *expression*, which arrests the most inattentive and rivets the most frivolous. Then the beauty of his style in the *cantabile* movements, the largeness and perfection of his *phrasing*, and the graceful way with which he actually plays with the most horrible difficulties combine to send his audience into that gradual state of enthusiasm of which we were ourselves witnesses on Monday evening. Paganini Redivivus was honoured with three or four tremendous and undeniable encores.—*Oswestry Advertiser*.

[Bravo! Advertiser of Oswestry.—A. S. S.]

WESTBOURNE HALL.—The young pianist, Miss Matilda Baxter, gave an evening concert at the above hall, which was well patronized by her friends and pupils, on Monday evening last. The fair benedictaire performed with brilliancy several solos and duets, amongst others Mendelssohn's Andante and Rondo Capriccioso, two of Howard Glover's romances for pianoforte, and, with Mr. Cheshire, Oberthur's duet for harp and pianoforte, from *Lucrezia Borgia*—and Thalberg's "God Save the Queen" in place of Vincent Wallace's arrangement of the Cracovienne for which she was announced. Madame Martorelli Garcia sang the popular "Lover and the bird," and, with her husband, the "Singing lesson duet," in both of which she was much applauded. Mr. Valentine Blake sang with effect an aria of Mozart's, whilst Mr. George Perren and Mr. W. Weiss, in the old duet of "All's well," created a large amount of applause by their artistic interpretation of this standard duet. Mr. Weiss gave much pleasure to all present by his singing some of his popular ballads, as did also Mr. George Perren. Mr. Cheshire, the harpist, gave a capital performance of one of Mr. Parish Alvar's solos for that instrument. Madame Vinning sang in her usual style "Comin' through the rye," and a song of Blumenthal's, which was encored. Messrs. W. Ganz and G. B. Allen officiated as accompanists.

BASI BAZOOK.

OLYMPIC THEATRE.—This popular and fashionable theatre has changed hands, and for the future the lessee is to be Mr. Benjamin Webster. Last night the late manager, Mr. Horace Wigan (who will still be attached to the theatre as acting-manager) took his benefit, when the great "hit" of his management *The Ticket-of-Leave Man* was revived with a fifth May Edwards in the person of Miss Milly Palmer, who created a furore in that character in Liverpool. Miss Palmer was in every respect quite equal to the best of her predecessors, and we shall be much surprised if she does not make a great success as Grace Harkaway in *London Assurance*, which she plays with Mr. and Mrs. Charles Mathews on Boxing-night.

THIRTY-FOURTH ANNUAL REPORT OF THE COMMITTEE OF THE SACRED HARMONIC SOCIETY.

The committee have much satisfaction in inviting the attention of their fellow members to the business for which the present meeting has been convened, and in submitting a report "of the state of the society, and an abstract of its accounts" for the past year. The report of the thirty-fourth year of the society's proceedings forms no exception to those records of well-earned success which it has been the privilege of the committee to present in previous years. At no period in the history of the society has its reputation stood higher than now, when, with increased resources and the best possible spirit animating all connected with it, it may fairly claim to be recognized as the most important choral institution of the age. In the first place, as regards "the state of the society," the committee have to report the following particulars of the number of its members and subscribers in the past year, and the amount of subscriptions received from them, viz.:-

	Subscriptions.	Amounts.
At One Guinea each.....	196	£221 6 0
At Two Guineas each.....	119	257 15 6
At Three Guineas each.....	455	1,433 5 0
Totals.....	770	£1,912 6 6

These sums include several receipts (amounting together to £23. 7. 6d.) in respect of fractional portions of the year, in order that the subscriptions may in future uniformly terminate at Michaelmas in each year. But allowing for the addition thus occasioned, the remainder shows the amount of subscriptions last year to have been larger than in any former year by nearly £100. The concerts given during the past year were as follows:-

Friday, November 17th, and Tuesday 28th, 1865, Mendelssohn's Hymn of Praise (*Lobgesang*) and Mozart's *Requiem*; Friday, December 8th, 1865, Handel's *Israel in Egypt*; Friday, December 15th, and Friday 29th, 1865, Handel's *Messiah*; Friday, January 19th, 1866, Handel's *Samson*; Friday, February 9th, Haydn's *Seasons*; Friday, February 23rd, and Friday, March 2nd, Mendelssohn's *Elijah*; Friday, March 9th, Haydn's *Creation*; Friday, March 23rd, and Wednesday, March 28th, Handel's *Messiah*; Friday, April 13th, Costa's *Naaman*; Friday, May 11th, Mendelssohn's music to Racine's *Athalie* and Rossini's *Stabat Mater*; Friday, May 25th, Mendelssohn's *Elijah*.

Ten of these were subscription concerts, and the remaining five repetition or extra performances. It will be observed that eleven distinct works were presented at the subscription concerts, two of which (Handel's *Samson* and Rossini's *Stabat Mater*) had not been heard for two years previously; two others (Mozart's *Requiem* and Mendelssohn's *Athalie*) had been laid aside for three years; and another (Haydn's *Seasons*) had not been performed for six years. The following principal vocalists have appeared at the society's concerts during the past year:-

Miss Louisa Pyne; Madame Rudersdorff; Madame Lemmens Sherrington; Madame Parepa; Miss Banks; Miss Edmonds; Miss Robertine Henderson;* Mrs. S. R. Smith; Madame Sainton-Dolby; Miss Julia Derby;* Mr. Sims Reeves; Mr. Mount Smith; Mr. Cummings; Mr. G. Perren; Mr. C. Lyall;* Mr. Wilbye Cooper; Mr. Carter; Mr. F. Walker; Mr. Weiss; Mr. Sautley; Mr. L. W. Thomas; Mr. Patey; Mr. Renwick; Mr. C. Henry.

Mr. Creswick appeared for the first time as the reciter of the illustrative verses to *Athalie*. As remarks are occasionally made that the society presents but little novelty to the members or the public, your committee would observe that those who indulge in such remarks may be reminded of the state of choral music at the time when the society was first established. They may be asked what opportunity was then enjoyed for witnessing, at any price, many of the great choral works now to be heard almost weekly throughout the country, or for hearing any one complete oratorio, except at the great cost incident to attending some provincial musical festival? Even supposing that such occasions had been within easy reach, no comparison between the musical festivals at the period of the society's formation in 1832 and the performances given by the Sacred Harmonic Society during the past thirty-four years could be made without being highly honourable to the society. By its means that which was felt to be a great desideratum has been fully realized in the most perfect representation of the great sacred choral masterpieces at the most moderate and popular rates, and through this long series of years the society has shown to the public how much combined and well-directed efforts in a good cause may be made to effect. With the exception of the *Messiah*, and occasionally the *Creation*, no other oratorio stood out before the English public until the formation of the Sacred Harmonic Society, whereas the great choral masterworks are now within reach of all, and it may be pleaded that the Sacred Harmonic Society does well to bestow a large portion of its attention

on the most perfect representation of these works, that thus a standard of executive excellence being frequently exhibited, it may be apparent how much the enjoyment of them by the public is increased, when their grandeur and beauty are thus adequately expressed. It may, however, be further urged that the Society has done much, and continues to do much, for the extension of the list of great choral compositions. If the *Messiah* and *Israel in Egypt*, the *Creation* and *Seasons*, the Masses of Beethoven, and other works of a certain period, are quoted as instances of the society's recourse to the old stores of choral music, the production and continued frequent representation of *St. Paul*, *Elijah*, and the *Lobgesang* of Mendelssohn, the works of Spohr, and later, the *Eli* and *Naaman* of M. Costa, proves, that as other great sacred works, of more recent origin, offer themselves to notice with acknowledged claims to excellence, the society is in no wise backward in presenting them to its members and the public. It should be always kept in view, that the expressed object of the society, was the most perfect representation of the greatest works, and that therefore the production of new or untried oratorios, or the introduction of untried and inexperienced solo artists, are not objects properly within the scope of the society's operations. As regards both composers and vocalists, if first heard elsewhere with satisfactory results, they are almost sure of introduction into the society's performances, but it would be inconsistent with its design, and destructive to its well-maintained position, if it became an arena for the exhibition of musical novelties of any kind, on which the stamp of special excellence had not already been set.

The committee have received, during the past year, the following donations to the society's library, for which due acknowledgements have been returned to the several donors, viz.:-

Sir George Smart (*Third Donation*), The Programmes of the performances at the Philharmonic Society's Concerts, 1866.—The Corporation of London (*Fifth Donation*), Sixth Supplement to the Catalogue of the City Library at Guildhall; privately printed).—Messrs. Keith, Prowse, & Co., Micheli's *Musica Vaga et Artificiosa*; Venice, 1615. Tessarini's *Methode pour jouer du Violin. De Veteris Græcorum Musices*. Venice, 1762.—Mr. William Henry Husk, Librarian (*Seventeenth Donation*), Symphon's *Compendium of Practical Music*, 8th Edition, 1732.—Mr. J. Jeffrey, a member, Catrufo's *Memoire Des Phases de l'Art Musical depuis Palestrina jusqu'à Rossini*.

The committee have also the pleasure of recording an interesting gift to the society by Mr. W. H. Winsor, son of the late Mr. W. Winsor, for many years an active and highly useful member of the committee, whose decease was deplored in the last annual report. The gift consisted of two valuable double basses, which had belonged to the late Mr. Winsor, and which his son has had enclosed in handsome mahogany cases, with inscription plates thereon. In accepting this generous donation, the committee assured the donor, that it would be highly appreciated as a token of his kindness and goodwill to the society, and reverently cherished as an interesting memorial of his father's long and much-esteemed connection with it, and this feeling they are persuaded will be cordially concurred in throughout the society. For this and various other acts of kindness on the part of the donor, manifesting a deep interest in the welfare of the society, the committee have offered him the compliment, which he has accepted with much gratification, of becoming an honorary member of the society.

The advent of another great Exhibition of Art, Science, and Industry, although held in a foreign country, cannot fail to be interesting to the members of the society, both for its universality of character, and for the special attention which it is intended music shall receive of it; but how near to realization the many theoretical suggestions for executive music, which, it is said, are almost daily offered to the authorities of the Paris Exhibition, will ever attain, it is impossible to anticipate with any degree of certainty. Application has already been made to learn if the Sacred Harmonic Society would be disposed to undertake a series of oratorio performances in Paris in 1867. The members of the society may safely leave such a proposal in the hands of the committee, while they would gladly hail in Paris in 1867, as they were enabled to do in London in 1862, the proper and due association of music on an adequate scale in public demonstrations, it is quite an affair beyond the Society's design to enter upon any speculative adventure. The society is quite content with its present position, and also with its continental reputation. A proper estimate of performances, such as have made the "Sacred Harmonic Society" a name honoured throughout the world, could only be formed by those performances being given under the same conditions as when given in the society's own locale, but this it would be impossible to do at so remote a distance as Paris. It may, however, be hoped that the example of the grand musical opening of the Exhibition of 1862 in London, may have some influence on the French authorities, who, by laying down proper conditions, may superadd to the stately ceremonials they are expected to undertake, the powerful adjunct of effective, choral, and instrumental music. At the Paris Exhibition in 1855, with a magnificent state ceremony, the music was most ineffective, and it would be

* First time.

much better dispensed with than presented in so unfavourable a manner. What has been accomplished through the co-operation of the Sacred Harmonic Society at the Crystal Palace, and at the Exhibition of 1862, is capable of accomplishment in Paris next year, and if, in any enterprise of this character, the slightest assistance can be given from the previous experience of many of those connected with the Society, it would, no doubt, be readily afforded; but, in the absence of any such arrangement, and beyond the exhibition of the great model of the orchestra of the Handel Festival, it is hardly likely the Sacred Harmonic Society will be associated with the Paris *Exposition Universelle* of 1867, except by individual, or perhaps combined, visit of some of its members, to what is expected to be the greatest of all the Universal Exhibitions which have sprung out of the original Crystal Palace of 1851.

(To be continued.)

MR. T. H. WRIGHT'S LECTURE.—A large and fashionable audience assembled at the Russell Institution, Great Coram Street, to hear a lecture by Mr. T. H. Wright. The subject of the Lecture was the Early History of the Harp, and the peculiarities of the compositions of the bards of Ireland, Wales, Scotland and England. The instrumental illustrations were performed by Mr. Wright, the vocal examples by Mrs. Harriette Lee, Miss Abbott (contralto). The lecture gave entire satisfaction.

LIVERPOOL.—The last subscription of the Philharmonic Society's concert for this year took place last evening. Mr. Sims Reeves, the popular idol, had been announced, and, as most persons think the *Messiah* without Sims Reeves is not worth listening to, a certain coldness pervaded the audience. In the absence of the "great tenor," the part was assumed by Mr. Wilbye Cooper, and we are bound to say with great ability and success. Mr. Cooper was warmly applauded in "Every valley," "But thou didst not leave," and "Thou shalt dash them." The two A's in the last came out very well. Miss Edith Wynne is a singer of promise, and will prove a valuable acquisition to oratorio sopranos. Though not powerful, her voice is sweet, her intonation faultless, and her pronunciation good. "How beautiful are the feet," and "He shall feed His flock," were both exquisitely sung. Middle. Drasdil gave entire satisfaction. The air, "He was despised," was given with great ability, and its concluding movement not omitted as customary. Mr. Lewis Thomas sang with his usual ability, and his fine voice told with excellent effect, as in quality it is just what is wanted for the *Messiah*. The chorus sang well in every instance, and, though sometimes a trifle weak and indifferent as to pronunciation, were, generally speaking, very efficient. The band were a trifle rough in the brass, but the violins and other strings were strong and efficient. The chorus, "For unto us," was encoored. We were more than ever pleased with Mr. Mellon's conducting; his tempos were perfection, and his beat clear and inspiring. Valuable aid was afforded by Mr. Hirst in the organ part, which, in his hands, is always a treat. The season brought to a close can scarcely be classed among the most brilliant in the society's history. Indeed, as regards solo artists, complaints, "not loud, but deep," have been made by the staunchest supporters of the institution. As compared with the talent engaged last year and the year before, the list of principals cuts but a sorry figure. Except one or two appearances of Tietjens and Smitley, the introduction of Mr. Leigh Wilson, the new tenor, and Wilhelmj, the Polish violinist, that very important feature in the society's operations has been quite unworthy this year of its position. Under Mr. Mellon's management the orchestral works have been much better executed, and the programmes have included works of a higher class than usual. At a miscellaneous concert a symphony is now the rule, where it used to be the exception, and the selection of these great works has been much more judiciously made than it used to be. The introduction of Beethoven's choral Symphony was, on the whole, a very pleasing incident, and its performance, considering all things, satisfactory, while its reception by the subscribers was such as to leave us to hope for its early repetition. The great choral works presented were *Elijah*, *Naaman*, *The Seasons*, and *The Messiah*. The annual repetition of the last named oratorio at Christmas does not afford unqualified satisfaction. At a place where oratorios are of frequent occurrence, the *Messiah* at Christmas is naturally expected; but, as we seldom get more than one other oratorio, and rarely so much, the constant repetition of even that grand work is apt to take the character of *toujours perdrix*. We think no small blame rests upon the subscribers in withholding encouragement from the performance of such great works as can only fitly occupy the attention of a choral society. No wonder that the practical members execute carelessly the little they have to undertake. The toleration extended to part-songs and opera-choruses is enough to damp enthusiasm. Let us hope that Handel's oratorio, *Jephtha*, which we hear is soon to be undertaken, may be received not only in a way befitting its surpassing merits, but also such as may encourage the practical members, to whom the origin of the society and its concerts is owing, to practise with a will the works set down for them, and which, we hope, may improve in character as well as in execution. If subscribers are bored with oratorios and such jike, could not a series of extra performances be given for the benefit

of the public? Properly got up they could not fail to pay, and might be made worth attention. Something must be done if the choral character of this society is to be maintained.

BLACKHEATH.—On Wednesday evening, Nov. 21, Herr B. Althaus gave a concert of classical and modern music at the Alexandra Hall. Herr Althaus' style of playing is that of a thorough German musician, and proves him to be no mean follower of the great pianists of our time. His compositions (two specimens of which were given) prove him to have original power and a classic style. The "Consuelo"—a piece more suited to the chamber than the concert-room—has much of that dreamy poetry which charms by its sweet yet masculine tenderness, and the variations on Haydn's Ox-minuet were as quaint in character as the minuet itself. Herr Althaus' accompaniment was always artistic and judicious; and whether it was Italian, French, German, or English, the style became adapted to the characters of the music, a somewhat rare gift in musicians who are often prone to sacrifice the truthful rendering for artistic display. The vocalists were Mr. Wilbye Cooper, Miss Stabbach, and Miss E. Armstrong. Herr Daubert, violoncellist of Her Majesty's Theatre, gave two charming pieces, accompanied by Herr Althaus—variations on the celebrated waltz, "Le désir," by Schubert, commonly ascribed to Beethoven, and a "Musette," by Servais, which were warmly and deservedly applauded. Mr. W. Cooper and Miss Stabbach seemed to be suffering from severe colds, which probably in the case of the former marred his reading of Beethoven's "Adelaide." Miss Armstrong was quiet and painstaking, and her voice, though wanting in power, possesses considerable sweetness. Her style is pure and chaste, and proves her to have been educated in a good school. This was amply testified by her rendering of the great scene from *Der Freischütz*, and Mozart's lovely air from *Figaro*, "Deh Vieni." She sang besides, "Spohr's Rose," and a charming song, "Deep in my soul," composed by her sister, Miss Catherine Armstrong. This song shows talent, but we strongly recommend the young lady to study the works of the great masters, which no doubt will enable her to write still better things. We understand Herr Althaus was disappointed by the non-arrival of the accompanist, which compelled him to play all the accompaniments besides his own pieces—an arduous task—but he played with the same vigour at the end as at the commencement of the concert. We thank Herr Althaus for a musical treat the inhabitants of this neighbourhood are rarely favoured with. Considering that the Alexandra Hall is not a place suited for high class entertainments, and that so many of the best families in the neighbourhood, but too well acquainted with the wretched accommodation of the "hall," naturally prefer the comforts of their own homes, we were surprised to see so large an audience.

MR. AGUILAR'S MATINEES.—The last of the present series took place on Wednesday last, when the programme was as follows: Sonata in C, Aguilar; Le Désir (Transcription), Aguilar; Valse in A flat (Miss Grace Aguilar), Chopin; Last Look (Romance), Bolero—Aguilar; Sonata in A flat, Beethoven; "Ophelia" (Romance) (Miss Grace Aguilar), Aguilar; Fantasia on Faust, Aguilar; Lieder ohne Worte, Mendelssohn; Le Chant des Meissoniers, Alfred Holmes; "Day dream," Valse brillante—Aguilar. Mr. Aguilar was assisted by his daughter, Miss Grace Aguilar, and the rooms were completely filled by a discriminating audience.

MR. W. BOLLEN HARRISON'S CONCERT.—Mr. Harrison, a pianist of considerable talent if not reputation, gave a concert on Monday evening at the Upper Minor Hall, St. James's, which was crowded to overflow by his friends and pupils. A very long and attractive programme was put forth. In addition to his very excellent performance of one of Beethoven's solo sonatas for the pianoforte, and some concerted pieces by Herz, Lysberg, &c., in which he was assisted by Miss M. F. Martin, Miss Buer, and his clever pupil Middle. Marie Cornelia, (all of whose performances called forth unbounded applause from the fashionable audience present), and a fantasia of his own composition—which proved him as clever at creation as at manipulation—he had a numerous list of vocalists, who gave him the benefit of their services. Madame Martorelli Garcia made her first appearance since her return from amongst the Fenian brotherhood in Dublin, looking more charming after her Hibernian trip, and singing more brilliantly than ever. Madame Martorelli was loudly encoored in "Una voce," and in Fioravanti's "Singing Lesson," with her better half, she created quite a sensation. Madame Alexander Newton sang "Qui la voce" with marked effect; and Miss Fanny Arnytage, Mrs. George Vining, and Miss Berry Greening each supplied solos. Mr. Frank Elmore gained an encore in Reichardt's "Thou art so near," which he sang with much expression. Mr. Chaplin Henry introduced a new song by Mr. M. Watson, "The schooner on the sands," which pleased on its own account as well as for the manner in which it was sung. Messrs. Montem Smith, A. Hemming, and A. Wallworth also assisted. Mr. W. Bollen Harrison may be congratulated on this his first annual concert. Messrs. Benthem and W. S. Harrison, organist, of Deal, were the conductors.

BASHI BAROOK.

WINDSOR.—A literary and musical evening has been given at the Institute, which was quite filled on the occasion, nearly 400 persons being present. Mr. Durant was in the chair, and Mr. Robert Smith opened the proceedings with an excellent speech. The farce of *Box and Cox* and *Dickens's Boots at the Holly Tree Inn*, among other pieces, were recited with capital effect. Miss Pullin, Miss K. Provost, Miss Wagstaffe, Miss Utting, and Mr. Barker, contributed several vocal pieces, and Mr. F. Burgess and Mr. J. Joel a duet for violin and piano (encored), Herr Rosenberg also played a fantasia on the pianoforte with great effect. Mr. Burgess and Mr. Nash accompanied the vocal music.

RUSSELL LITERARY AND SCIENTIFIC INSTITUTION, Great Coram-street, Russell-square.—On Wednesday evening, Dec. 13, the first of the winter course of lectures at this institution was delivered by Mr. T. H. Wright, the subject being the National Melodies of Ireland, Wales, Scotland, and England, illustrated upon the harp. The lecture, instead of being as is too often the case, a mere peg to hang the illustrations upon, really contained much historical and artistic information of a very interesting nature; among many other matters, the distinctive characteristics from the time of the Plantagenets. The vocal illustrations were effectively rendered by Mrs. Harriette Lee and Miss Abbott; "The ash grove," and "Home, sweet home," by the former, and "John Anderson, my Jo," by the latter, being especially note-worthy. The harp in Mr. Wright's hands put forth its fullest capacities, and the whole entertainment appeared to be thoroughly enjoyed by the large audience, who in spite of the unfavourable weather had assembled to meet this very clever artist. On Wednesday evening next, a lecture on "Ocean Telegraphs, with especial reference to the present Transatlantic Telegraph," is announced for delivery by Mr. Edmund Wheeler, C.E.

BRIGHTON.—"London by the sea" has the reputation of being a musical town, and on the assumption that such was the case, Messrs. Potts & Co., the enterprising music sellers "of that ilk," organized a series of promenade concerts to take place in the banquetting-room of the Pavilion, which was fitted up for the accommodation of the performers and such of the audience as took stalls or reserved seats; as far as the rooms were concerned nothing could be better managed. The musical part of the affair was under the direction of Mr. Smyth, the well-known master of the Royal Artillery Band, who has a corp of instrumentalists in his band, both of wind and stringed performers, that could hardly be matched in any town in England out of London, to perform certain works of classical repute. On this occasion, Mr. Smyth copied Mr. Mellon in having special nights devoted to Weber, Mozart, Beethoven, Mendelssohn, &c., whose most popular works were interpreted by the Artillery Band in a manner which did credit to Mr. Smyth's instrumental force and his own conducting. Some members of the force have been drilled as choristers; and all we can say is, that the Officers of the Royal Artillery ought to be well satisfied with their Band, combining a number of vocalists, a regular orchestra, and a military band of some repute, and all for very little money. Messrs. Potts & Co. had as special vocalist Madlle. Leibhart, who charmed all hearts, engaged and disengaged, by her singing of Herr Ganz's "Love hail'd a little maid," Traveni Waltz, the "Liebhart Vocal Polka," and other light and happy effusions. Madame Ernestine Smyth, a favourite pupil of Lindpainter, sang "Oh! rest in the Lord," from *Elijah*, and won unequalled applause from her pure and unaffected style of singing. Mr. Wilbye Cooper sang Beethoven's "Adelaide" and Mendelssohn's "If with all your hearts." A Herr W. Kloss proved himself an accomplished pianist by his execution of Mendelssohn's *Andante* and *Rondo Capriccioso*, with full orchestral accompaniment, which reflected the highest credit on the conductor of the music. With such attractions, the rooms ought to have been crowded every night. The very unfavourable state of the weather, no doubt, contributed to keep many from attending during the week. It is scarcely creditable to the musical taste of Brighton that such good music should be thrown away on them. However, Messrs. Potts & Co. will know better the next time how to act, before they engage Madlle. Leibhart, Madame Ernestine Smyth, Mr. Wilbye Cooper, Herr W. Kloss, the Vocal, Instrumental and Military Band of the Royal Artillery, under the command of Mr. Smyth, their talented master, to perform before a beggarly array of empty benches.

HOBART TOWN, TASMANIA.—From the Hobart town *Mercury*, of date October 23rd, we learn that the great event of the past month has been the opening of the new Town Hall, and the musical festival in connection therewith. Our Antipodean contemporary supplies the following particulars of the musical festival given in honour of the great event:—"In several recent summaries we have alluded to the efforts of our musical amateurs to raise the funds necessary for the purchase of a grand organ for the new Town Hall; and the ladies and gentlemen engaged resolved upon taking advantage of the opening ceremony to hold a musical festival, which should be worthy alike of the occasion

and the cause. Haydn's *Creation* was selected and performed for the first time on Thursday, September 27th, with a band and chorus of nearly 200 performers. The *Creation* had never been performed in its entirety in Hobart Town, and the amateurs possessed but little knowledge of the music until they were taken in hand by the conductor, Mr. Frederick Packer, to whom every credit is due for having trained the choristers so admirably in the short space of five weeks. The first concert was attended by so many persons that standing room was not procurable either in the Town Hall or ante-rooms, hundreds were turned away from the doors, and, in consequence, the committee resolved to repeat the oratorio on the Saturday evening; this was done, and with equal success. On Monday, October 1st, a grand secular concert was held, which was also successful. On the following Monday, October 8th, a concert of sacred selections was given, which again brought a crowded house, and this closed the festival. The nett amount derived by the committee from these entertainments was £150 13s., which, with the proceeds of former concerts and subscriptions, will enable them to take almost immediate steps towards procuring the organ.

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